chasing the moon

We acknowledge that we are on Larrakia Land, and give respect to elders, past, present and emerging who provide us with a link to understanding and living on this rich and ancient Country. We acknowledge their request to that we tread lightly upon this Country. We give recognition to all who have sung their songs, danced their dances, and placed their designs on this land.

ARTISTIC STATEMENT

Under the big tropical skies, the moon evokes images of eternal change, renewal, exploration, night-time dreams, and even lunacy. The quest for new ideas is as elusive as chasing the moon. In this triple bill performance, we offer the work of three Tracks choreographers who have chased worlds within worlds to create these new pieces. While everyone across this planet looks at the same moon, we all see it from our own perspective. By exploring the shape and dimension of movement in all its length, width and depth, we reduce the distances between us, both social and physical. We invite the performers, artists and audience to tune into each other, and the space above and between us. To learn and care for each other and dance with each other, while we're in each other's orbit.

RECEDE TO A LARGER ORBIT | Choreography by Jessica Devereux, in collaboration with the dancers

A reflection on a past love. A choreograpple with romance. An exploration of the tension between exaltation and groundedness, strength and softness, solitude and connection. In my imaginal realm, this choreography would be performed underwater at the darkest depth of the ocean, or perhaps in the sky on the Sea of Tranquillity (the Lunar Mare) which is not really a sea, it's empty like a big stage. And the audience might watch it through a telescope. During the creative process, the performers have been practising improvised dance, going on museum dates, doing poetry readings, listening to music together, and stepping up to the weekly challenge of dancing somewhere between the ground and the skyline, in the difficult middle-plane. They move in and out of each other's orbit with precision and care. I've been asking them to extend their solar plexus skyward a lot. For me, it has been a process of letting go of love, feeling emotional, accepting and channelling newfound strength into choreographic action. This work seeks to feel like you're on a precipice, chasing a feeling of suspension, spin and spiral at fluctuating speeds. The dancers and I have built this performance together, collecting a palette of moments both sweet and thrashy, to keep. The dancers have given themselves full-heartedly to the ever-changing impetus I have thrown at them in the studio and I adore them for that.

Cast: Kelly Beneforti, Katy Moir, Piper Mules, Tara Schmidt, Kate Mornane
Music: Plaid, Rone, Rival Consoles, Hviledag and Astrid Sonne

CASTING A GENTLE SHADOW | Choreographic Intentions and Soundscore by David McMicken

Five women of ages spanning 35 years and divergent movement backgrounds; Ballet, Contemporary, Tai Chi, Capoeira, and Ice Skating, shine a gentle light on how history lives in our bodies, to be subtly revealed. Inspired by 4 ideas: an etching of Faridah Whyte's - The Moon Cast a Gentler Shadow, I was drawn to the smallness of movement, low intensity, and bringing focus up closer. The gravitational pull of the moon and sun creates tides and slow erosion. Repetition and cycles, and lunacy. Revolving celestial bodies and eclipses. I have enjoyed composing the soundtrack for this work concurrently alongside the dancers, to whom I am indebted for their generous offerings and the collaborative processes we shared to make this work.

Cast: Cherrian Eecen, Jenelle Saunders, Maari Gray, Shenagh Gamble, Teresa Helm

AT NIGHT WE TALK | Choreography by Steph Spillett in, collaboration with the dancers

The spotlight is off and the curtain is down, once the sun sets and the moon rises it becomes a time of vulnerability and reflection. Personally, I find myself having deep and meaningful conversations at night- talking about life, aspirations, fears and stresses. Drawing inspiration from my long-distance relationship- my yearning for our bedtime calls and counting down the days until we see each other again but then unravelling the hardship of feeling disconnected and escaping one's negative reactive patterns. Learning how to love in a different way, pushing through the physical desire and sharing affection from a distance. At Night We Talk, plays with duets, trios, unison and a variety of movement textures to symbolise: wifi glitches, moments physically together and the struggles of maintaining connection.
The feeling of wanting to hold but nothing is there, to talk but days are busy; the night hits and the silence is deep. I crave to talk to you before I sleep.

Cast: Annie Carter, Anokai Susi, Omaya Padmaperuma, Ruttiya McElroy, Steph Spillett
Music: I Made Liam Budalasia and James Mangohig

BIOS

Jess is a dance artist, choreographer and performer. Known for her warmth, skill and reflexivity when it comes to collaborative learning and working, Jess finely traverses between small-scale intimate create processes to large-scale community and participatory works. She is drawn to projects that are inclusive, joyous and seek to make a lasting social impact.

David's early training was in Dance, Theatre, Music, and Literature, and thus he developed a love of multi artform practice. He worked professionally in Melbourne, Sydney, and Tasmania, before coming to Darwin in '91. The work at Brown's Mart Community Arts Dance program evolved into what is now called Tracks. David has Artistically Co-Directed the Company with Tim Newth since '99. He is drawn to the collaborative nature of making work.

Spillett began their dance journey late in high school as a curious performer, involved in many Tracks Participation Programs. Spillett relocated to Melbourne to study dance at Deakin University, receiving a Bachelor of Arts and has predominantly focused on teaching dance in schools since returning back home from their stint in Melbourne. Currently working through Arts NT Grant 'NXT Gen' which has opened the opportunity to work with Tracks Dance as the Youth Dance Animateur.

Production Team
Production Manager: Duane Preston
Lighting Designer: Tomm Lydiard
Lighting Operator: Michael Vernau
Sound Engineer: Duane Preston
Front of House Manager: Mikaela Earnshaw
Box Office Assistant: Ellen Hankin
Head Usher: Sally Crawford
Promotions/Publicity: Adelaide Wood and Mikaela Earnshaw
Graphic Design: Sarah Novinetz
Photographic Documentation: Duane Preston

Tracks' Staff
Artistic Directors: David McMicken
Company Director: Adelaide Wood
Assoc. Artistic Director: Jessica Devereux
Dance Animateurs: Kelly Beneforti and Steph Spillett
Production Manager: Duane Preston
Administrator: Mikaela Earnshaw
Bookkeeper: It Figures

Thank You
Thank you to the Dancers, Charles Darwin University, Front of House Volunteers, Mary Beneforti and Jasmine Jenkins

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